California GARDEN

NOVEMBER-DECEMBER
1971/50 CENTS

Floral Events...

to enjoy

Floral Association general meetings are on the third Tuesday.

NOVEMBER, 16, 1971, 7:30 PM "Turf Grass and Lawns" James Imlay
Jim Imlay is an expert on turf grass and lectures at Mesa College on this subject. Find out what kind of grass to use where, how to care for it, and many more facts about lawns. Jim Imlay is in charge of the gardens at Sea World and is an excellent speaker.

DECEMBER 14, 1971, 1:00 PM "Christmas Floral Customs Around the World"
Vera Terrell, France Conoly, Barbara Jones will each describe a different part of the World. Special Christmas Displays by Garden Clubs. The room will be open until 6:00 so that those who work may see the displays. Meeting will be held at Casa del Prado, 1650 El Prado, Balboa Park.

to go

November 7 (12-5:30) Ohara School of Ikebana Fall Flower Festival. Floral building, Balboa Park. Open to the public. Free.

November 13-14 (Sat. 1-7, Sun. 10-4) "Happy Holidaze" Crown Garden Club Flower Show. Coronado Women's Club, 1735 Silver Strand Way. Open to the public. Free.

November 14 (12-4) CASA DEL PRADO OPENING. Dedication ceremony at 2:00. Flower show and special displays. Floral Association room will have displays and special arrangements dedicated to Floral members who helped to plant Balboa Park.

November 21, 1971 (12-5) San Diego and Imperial County, Iris Show. Open to the public. Free. Casa del Prado.

November 27 (12-5) San Diego Tropical Fish Society First Annual Show. Floral building. Balboa Park. Open to the public. Free.

December 5 (12-5) Organic Garden Club Open House. Floral Building. Open to the public. Free.

to tour

For reservations and information call Floral office 232-5762.

Nov. 17 (Wednesday) and Nov. 20 (Saturday) Sightseeing and shopping tour to Ensenada, Mexico. $10.00 Leave La Jolla at 8:30 AM, Balboa Park at 9:00.

You are invited to become a member of

The San Diego Floral Association

Fill in box with membership desired and mail with check to

San Diego Floral Association
Balboa Park, San Diego, Calif. 92101

Classification of Memberships:

Individual	$ 5.00 ☐
Family	$ 5.50 ☐
Sustaining	$10.00 ☐
Contributing	$25.00 ☐
Magazine Only	$ 3.00 ☐

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CALIFORNIA GARDEN

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NOVEMBER - DECEMBER 1971

The San Diego Floral Association

Founded 1907 — Incorporated 1910

San Diego's Oldest and Largest Garden Club

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THE COVER

The cover is the original blueprint drawing done by Carlton Winslow for the auditorium of the Food and Beverage Building.

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Barbara S. Jones

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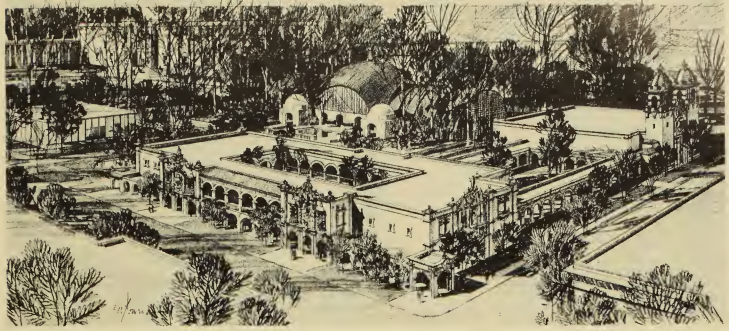


"A land of wheat and barley, and vines and fig trees and pomegranates, a land of oil, olives and honey." This is the translation of the Latin words around the tile dome of the California Building. Mr. Bertram Goodhue, the designer of the building and consulting architect for the other original buildings, felt that this saying from the Vulgate of St. Jerome (Deuteronomy 8: 8) described southern California. (This was the report of spies who surveyed the land of Caanan prior to the invasion.)

We have used this as the theme for this issue. In November the Casa del Prado opens. It is a permanent restoration of one of the temporary buildings of the 1915 Exposition. This building replaces one that was condemned and torn down by the City. Through the determined effort of one woman, Mrs. Frank Evenson, who lead a drive with the aid of the Committee of 100, the united Floral groups, and the children of the Theater Arts groups, the building has been replaced. The citizens of San Diego enthusiastically passed a bond issue to rebuild it.

The original building was designed by Mr. Carleton Monroe Winslow and was built by Mr. F. P. Allen, Jr. The Piccirilli brothers designed and made the decorations in accordance with the plan. It was the largest building of the 1915 Exposition. In 1915, it was the Varied Industries and Food Products Building. For years it served as the County Fair building. In the 1936 Expo it was the Palace of Food and Beverages. The elaborate designs on the building include plant material. The columns are entwined with grape vines. The other decorations contain acanthus leaves interwoven with grape and olive leaves, pineapples, pine cones, peas, and pomegranates. Urn like decorations drip grapes. On the El Prado side of the building, the six medallions in the center section are of three designs: Grape vines, sheaf of wheat, and gourds which are symbolic of water. Triangular Neptune faces, the Roman God of the Sea, are fitted into the decorations. In the original building, the arcades on the second level were hung with heavy draperies. These arcades are adapted from the patio of St. Augustine at Gueretaro, Mexico.

The whole building was designed like a great convent. Over 80 per cent of the original decorations have been retained. Some of the solid walls have been replaced with patios in the rebuilding. The auditorium front was designed in the style of a Spanish-Colonial church. The Bishop's face over the door is St. Jerome who translated the Bible into Latin (Vulgate) in the 4th Century. Two classical cherubs (celestial spirits) are in the design above, and angel faces are on four sides of the urn-like columns on each side of the rose window. The large ornamental facade on the southern end of the building near El Prado is centered with a statue of the Goddess of California with an Indian and a Spanish child. Below this group is a man's face, thought to be Philip IV of Spain. At each side are female figures. The one with the crown is Queen Isabella who instructed her people to respect the persons and the liberties of the Indians, and the other female figure is symbolic of all Anglo-saxon women. Chris Mueller, the man who remade the head of the female figure at the top, says this figure represents all religions, universal religion.

The corner pavilions are in the style of the Spanish Renaissance. These, too, were designed by Mr. Winslow. (Pavilions and covered walkways were formerly along El Prado and around the Plaza de Panama. They served to unify the whole into an idealized conception of a Spanish-Colonial city of the 17th and 18th Century.) A large ornamental shield on the east side, over the pavilion entrance, is of a ship coming through the locks of the Panama Canal. The shield on the West side is of Father Serra. Scallop shells, which are used throughout the Park, depict St. James (Santiago), the Patron Saint of Spain. They are often used in religious art to symbolize pilgrimages.

In January, CALIFORNIA GARDEN, after 48 years, moves from the Floral Association Building, the only building in the Park of pure Mission architecture, to Casa del Prado which exemplifies all of the grace and extravagence of Spanish Baroque architecture.

Data for this issue has been obtained from the California Room, San Diego Public Library, The San Diego Historical Society Library, and the library of Title Insurance and Trust Company.

Barbara L. Jones
Editor

California Tower from Alcazar Gardens.

Garden Heritage of Balboa Park

BARBARA S. JONES

CITY OF SAN DIEGO PHOTO

IN JULY 1909, the same month that CALIFORNIA GARDEN published its first issue, a group of prominent citizens decided to have a World's Fair in San Diego to open the same minute as the Panama Canal. San Diego was the first port on the Pacific Ocean side of the canal, and it was felt that a Fair would call attention to the city and bolster the economy.

The story of the men and the Panama-Pacific Exposition of 1915 and 1916 has been told often, but only on the pages of CALIFORNIA GARDEN magazine can one find the fascinating story of the gardens and the plantings.

Mr. John C. Olmstead of Boston and Brookline, Massachusetts, was the landscape architect hired to lay out the Expo and to arrange for the plantings. He had previously done the Chicago World's Fair and the Portland and Seattle Exposition. His plan for the Expo was quite different from the one finally used. The first Expo building finished was the front of the Balboa Stadium. The main gate was scheduled to be in that area.

The Expo Committee decided that a Spanish-Mission theme should be used and that the periods covered should be from the 15th Century (The Spanish Renaissance) when Spanish exploration of the West began, through the Mission building era, to the present of 1915. Mr. Bertram G. Goodhue, the foremost authority on Spanish Colonial architecture in the United States was hired to design the buildings.

One of the first statements issued by the Expo Committee was: "It is hoped that the people here will learn to appreciate the great beauty and appropriateness in a simple, substantial building mainly decorated by means of the beautiful evergreen verdure easily grown here." The buildings were to have plain grey walls with ornamentation near the top so that the vegetation would enhance the buildings.

It was known as the "Magic Mission City," and Mr. Bloosom, Mr. Olmstead's assistant, was given the job of growing the millions of plants needed. In 1911 the largest nursery organization in Southern California was established on the grounds, and a call went out to the San Diego Floral

1915 Exposition showing model farm and citrus groves

Botanic Building.

PHOTO BY BETTY MACKINTOSH

Association members to open their gardens and allow cuttings to be made from their roses, vines, shrubs, and other plants. They did, and four and one-half acres of lath houses were filled with plants grown from the cuttings from Floral member's gardens. It was thought that an Agricultural College would be built by the Government on the site after the Expo.

As water was a problem, Eucalyptus trees were planted on hillsides, and canyons were landscaped with native shrubs, utilizing any that was there. Pepper Grove was planted so that one could rest and relax while viewing the Pacific Ocean.

San Francisco decided to have an Exposition at the same time, and the San Diego committee was looking for something that would make this Expo interesting enough for people to come to this one. A. D. Robinson, Floral's first President and founder of CALIFORNIA GARDEN, wrote an article in the August, 1911, issue called "An Expo Dream". This article was reprinted in the papers, and his ideas were endorsed by the citizens and adopted by the Committee. Mr. Robinson's dream was that the main building of the Park should be the world's biggest lath house. He said that San Diego was an "out-of-doors" city and that this should be the theme of the Expo. He suggested that experimental farms be set up and other countries be asked to build characteristic gardens, not temporary buildings. He suggested that States and Counties and nurserymen from all over the world be asked to contribute seeds, etc. At the same time, he reasoned, this would improve the park, and the city wouldn't be left with a pile of rubble.

Trouble brewed, and Mr. Olmstead resigned. Mr. John Morley, superintendent of the park, took over the landscaping. A new plan for the Expo was presented by Mr. Goodhue which had been prepared by a member of his staff in New York, Mr. Clarence Stein, a young architect recently graduated from Ecole Beaux Arts, the classical architecture school of Paris, France.

In October 1911, the contracts for the Expo were given. Included was an allotment of $30,000 to build the world's largest lath house to be as big as was engineeringly possible and to cover at least 600 square feet and be at least 100 feet high. A shallow warmed lake of Persian design was to be built in front of it to be filled with lotus, lilies, and other water plants.

This Persian theme was expanded for the 1935 Expo, and the beau-

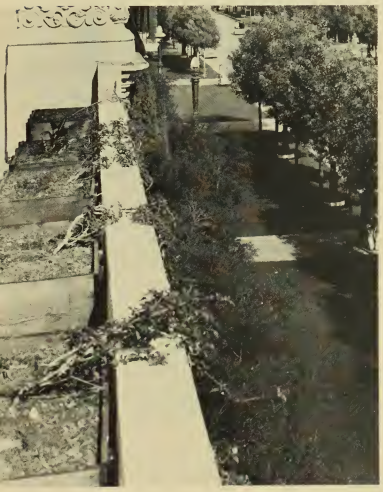
Persian Water Rug in 1935.

Persian Water Rug, November 1971.

PHOTO BY BETTY MACKINTOSH

tiful Persian Water Rug was added to the over-look located across the street between the Electric Building and the House of Hospitality. This area in 1915 had been designed as a place to view the Canyon Espanol and the City and the Ocean.

The Expo Committee stated that one of the features to be stressed in building designs was rooftop pergolas on all flat roof surfaces to be covered with vines. The only one of these remaining today is on the South side of the House of Hospitality. The vines (Cecil Brunner roses, Jasmine, Bouganvillea) that covered these pergolas were grown in redwood boxes on the roofs (see photos). In fact, 35,000 plant boxes were used for the Expo.



Vine boxes, 1915.

Horticulture features were experimental farms of one and five acres where one, using modern methods, could be completely self-sufficent. These were located in the present central zoo area. Sir Thomas Lipton put in a Tea Plantation of 200 bearing commercial tea trees complete with Singalese gardeners and serving girls who daily picked tea,

Japanese garden pavilion, 1915.

prepared the leaves, and brewed and served tea in a beautiful eight-sided pavilion. This was hailed as the first tea plantation in America, and it was hoped that from it many more plantations would be started in Southern California. The trees had been brought in boxes, under glass on a ship from Colombo, Ceylon. The trees did not do too well, but the head Singalese gardener felt that the soil and climate would be suitable for a commercial plantation about 25 miles inland.

Next to the tea plantation was the Japanese Garden and its Tea Pavilion, built in 1914 as a joint effort of the Japanese and Formosan governments and the Japanese Tea Association. The pavilion was made in Japan by Mr. K. Tamai using a temple in the Katsura area of Kyoto as a model. The garden buildings (gates, bridges, lanterns) were sent to San Diego and assembled with wooden pegs and wedges by Japanese workmen. Japanese gardeners laid out and planted the gardens, too, and placed the many garden artifacts which had come from Japan. Mr. Watanabe was in charge and remained through 1916. The horticultural highlights of the garden were a 100 year old "Sugi" pine, a ginko tree, and a magnificent wisteria vine. Paths and a water garden full of carp wandered through the area. A steep curved bridge was a challenge to all who attempted to cross without slipping to ensure long life. Green Tea was served in the Pavilion by petite Japanese ladies in kimono. After the Expo in 1917, Mr. and Mrs. Hachisaku Asakawa had the opportunity to lease the garden from the city. They lived there, too. From 1920 until 1941 Mrs. Osamu Asakawa managed the grounds and the pavilion. In 1935 the Asakawas did extensive restoration on the pa-

Bridges in Japanese garden, 1915. HOUSE OF HOSPITALITY PHOTO

Formal garden behind Natural History Museum, 1914.

TITLE INSURANCE AND TRUST CO.

vilion for the Expo. The gardens were maintained just as they were planted with only replacement planting. A day in the Park with a stop for tea in the Japanese Garden was a favorite outing for San Diegans for over a quarter of a century. During World War II the area was used as a recreation area for hospital patients. After the war it was in need of a good deal of repair, the Zoo wanted more area, so it was bulldozed out of existence for the Children's zoo.

In the area now occupied by the Spanish Village, called "The Alameda," were groves of citrus trees, (oranges, lemons, grapefruit, tangerines, kumquats.) an industry newly introduced into Southern California. Formal gardens in the grand style of Europe were planted and still exist in the area behind the Natural History Museum.

Openings in the long arches led to quiet patios with the silence broken by the murmer of fountains. The exquisite Pan garden and fountain are gone. (Pan is the mythologic Greek god of the forest.) The Montezuma Garden, a formal garden planted with seasonal red and yellow flowers and surrounded by bronze lamps is gone. The area was redesignated as the Alcazar Garden in 1935. As it is today, the design, the archways, the fountains, and the seats are faithful copies (even to the color of the tiles) of the original gardens of Alcazar Palace in Seville, Spain.

One of the most beautiful gardens in the Park was done by Richard S. Requa in 1935. This is the garden to the south of Cafe Rey del Moro in the House of Hospitality. It is almost an exact duplication of the famous 16th Century garden in southern Spain at Ronda. The vertical garden was built in a gorge called Tojo beside a building called "Casa del Rey Moro" (House of the Moorish King). The well and the exedra

Fountain in Alcazar Garden.

and fountains are exact copies of the originals which were destroyed in the Spanish Revolution.

Full grown trees were needed as the 1915 Expo progressed, and Floral members donated them from their gardens. (The same call went out in 1935, and again Floral Members donated trees from their gardens for landscaping new areas.)

It was impossible for all of the plants needed to landscape the 1915 Expo to be grown in the Expo lath houses. A million ferns plus other plants were grown by Floral members in their homes for last minute planting. Since the plantings were not finished by opening day, the workers wore green clothing and crouched inconspicuously in the gardens to complete it during the first few days.

Well and Excedra, Del Rey Moro.

The Expo committee decided to give a $1,000 prize for a new rose to be named "San Diego." The San Diego Floral Association was placed in charge of the contest. The rose was to be ever-blooming and suitable to outdoor culture in this area. Many entries were received and planted in March, 1912, in a plot tended by Floral members. On Jan. 1, 1913, no decision was made as to the winner, and on Aug. 18, 1914, the

Fountain in Del Rey Moro garden.

Floral Association sent an official letter to the Committee saying that none of the entries were worthy of an award.

The Palm Canyon was planted in 1915, too, and was watered from the overflow of the Lily pond.

Floral members did not stop at beautifying the Park, but encouraged the citizens to plant their homes to make the whole city beautiful. All during 1914, Floral members spent their Sunday afternoons planting vacant lots with wildflowers, Pepper Trees, Caster Beans, and native shrubs.

One of the important things that came out of the Expo was the San Diego County flower industry. Mr. E. Moulie, a manufacturer of perfumes, flower extracts, and toilet articles, came here from Jacksonville, Florida, to investigate the tales of this horticultural paradise. He stayed, set up a booth in the Food and Beverage Building, and demonstrated the making of essential perfume oils. He even used the wild sagebrush on the grounds. He developed and sold a special perfume of San Diego flowers which he called "Mission Memories." He found that Southern California was as suitable to floral culture for perfume oils as Southern France, and he was responsible for the start of this industry here.

When the California-Panama Exposition opened at midnight on January 1, 1915, it was truly a horticultural wonderland. Wild flower fields bloomed behind the California Building and 40,000 poinsettias were in bloom. The Expo colors of red and gold were in evidence in flowers throughout the area. Millions of plants (over 2 million were grown in the lath houses) of 1,200 varieties (350 trees and shrubs, 85 vines, and 180 roses) were used. It was a convincing demonstration of the equable character of our climate where pines could mingle with palms and heather could mingle with hibiscus. All terrains were represented from marsh to mountain top and from jungle to desert. The largest lath house in the world (Botanic Building) bulged with exotic plants and was connected to a large glasshouse which was covered inside with tropical vines and had a large tropical lake.

The Expo was acclaimed by all who came as the most perfect blending of garden art and architecture the World had ever known. We are fortunate that much of it still exists today because San Diegans do care about their Park.

Floral Building, 1915.

1915 "Magic Misson City", Balboa Park.

El Prado Walk

SPANISH COLONIAL BUILDINGS

BARBARA JONES
BETTY MACKINTOSH, PHOTOS

El Prado begins in the west at Puente Cabrillo. This bridge is reminiscent of the approach to Toledo over the river Tagus in Spain. From a distance it appears like the great aqueducts of Spain.

The entrance arch over the street has the Coat of Arms of San Diego at the crown of the arch. The two figures symbolize the Atlantic and the Pacific Ocean joining water at the opening of the Panama Canal on January 1, 1915.

The east side of the gate has the Coat of Arms and Motto of Spain on the left and the Great Seal of the United States on the right.

The first group of buildings is known as the California group. It is an architectural amalgam of all the Park styles: Mission, Mexican Churregueresque, and Spanish Renaissance. The building to the South is modeled after San Fernando Mission. Note the classical cedar beamed ceiling and the hand made tile floors. The south side of the building recalls Mission San Gabriel. The Carmelite belfry has a 150 year old bell from Gibraltar, Spain.

The California Building (N) is in the form of a Greek Cross. The model was a church in Montepulciano, Italy. A great central dome rests on four arches. The tower, a praying tower, and the tiles are of Moorish origin. The latin inscription around the dome says: "A land of wheat and barley, and vines and fig trees and promegranates, a land of oil, olives and honey."

The front facade contains famous men concerned with this area and a heraldic record of political history. At the top under the seal of the U.S.A. is Father Serra. On the next level are busts of Charles V (L) and Philip II (R) of Spain. On the sides of the window are full statues of Cabrillo (L) and Viscaino (R). Below the break are busts of Vancover (L) and Portola (R). The bottom statues are of Father Jayme (L) and Father de la Ascension (R). The three Coat of Arms are of Mexico, Spain, and Portugal.

On the east side is the famous Churregueresque style framed window with the California State Seal. The tiled dome and the classical Church design can be seen from this side. (Note steps in one of dome ridges.)

Proceeding eastward on El Prado to the South, Alcazar gardens modeled after the formal palace gardens of Seville, Spain, can be seen through the arches of the corridors. Corridors formerly ran all along El Prado and around the Plaza del Panama and served to unify the buildings. In original form, experts declared, the Plaza rivaled the Piazzo San Marco in Venice and St. Peter's in Rome.

The corner pavilion is in Spanish Renaissance style. The building to the right has a large central arch flanked by two bell gables. It was modeled after Sancluario de Guadalajara, Mexico.

To the South is the Spreckles outdoor organ, the largest outdoor organ in the world. The wall fountain on the front is a reproduction of one at the end of Paseo de la Reforma in Mexico City.

The building to the east of the Plaza (House of Hospitality) is in the Plateresque style and is modeled after the Hospital of Santa Cruz at Toledo, Spain.

The building to the North of the plaza is a later addition, the Fine Arts Gallery. Its facade of famous artists and general design blend well with the older, original structures.

East on El Prado the next original building, the Botanical Building, is the largest lath house in the world. It is of Mission design but has been rebuilt and changed from the original. The pool is of Persian design.

Directly across the street, through a break in the covered walk, is the Persian Water Rug.

The building at the east end of El Prado on the south side is modeled after the Casa Consistorial at Palma, Majorca, Spain. The roof is held up by kneeling maidens.

The building on the north is the Casa del Prado, restored completely on the El Prado side. The building was designed like a great convent. The arcades on the front are adapted from the patio of St. Augustine at Gueretaro, Mexico. On the east side the large ornamental facade is centered with a statue of the goddess of California with an Indian and a Spanish child. The female figures on each side are (L) an Anglo-saxon woman and (R) Queen Isabella of Spain. The female figure at the top symbolizes universal religion.

The auditorium front is in the style of a Spanish Colonial Church and the central figure is of St. Jerome.

The building at the east end of El Prado is the Natural History Museum. The seahorse roof ornnamentations and the general design blend with the rest of the El Prado. The least expensive permanent building in the group, it shows the real brilliance of a skilled architect who was able to convey an elaborate style of architecture on a limited budget.

Electric Building.

Facade of Casa del Prado.

Casa del Prado.

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Casa del Prado Plantings

HELEN WITHAM

PHOTOS BY BETTY MACKINTOSH

IT WILL BE EXCITING to watch the new plantings around our new Casa del Prado. A number of the old fine trees have been preserved, notably the large Moreton Bay Fig and mature palms on the east side of the building, the handsome clumps of palms along El Prado, and several tall eucalyptus near the southwest corner and to the north of the building.

These old trees lend both elegance and distinction to the plantings, a distinction that no completely new, all-of-one-age planting could ever have. Let's promptly forget that some large trees were removed to make way for regrading and construction. Some dependable stand-bys are being put in, but some things new and different are being "tried". Balboa Park thus becomes more useful to us as well as more stunning. If plumerias will grow outdoors here in the Park, more of us will be encouraged to try them at home. If they do not flourish, they will be replaced by something that does better. Then we will know.

Plumerias--frangipani; perhaps you loved them in the West Indies, Hawaii, or South Florida. They have been cultivated in every warm country. Here in San Diego we are barely on the edge of "warm", frangipanically speaking. This well-known common name, frangipani, is not just a cadenced set of syllables from some musical primitive language; it was the name of an inventor, a major-general under Louis XIV of France. (Perhaps his name was taken from some musical primitive etc.?) The scent of frangipani is used in perfumery and its long-lasting, heavily fragrant flowers in leis and garlands.

These delicately colored, waxy flowers grow on a tree so unusual in appearance that it has been described as "an awkward set of wooden antlers topped with nosegays". A strange way to talk about a plant, but this plant looks strange. Its branches are stout, about an inch in diameter even on a six-foot-high tree, and they do not taper toward the tip as do branches of most plants. They are of the same thickness throughout their length, or even larger near the tip, then they just stop. In Florida, flowers appear ahead of the leaves, so the antlers reference is particularly apt. The branches look about as much like branches of most other trees or shrubs. Here in San Diego we have leaves and flowers at the same time. The frangipani may be seen in flower west of the Casa del Prado. Its leaves are nearly a foot long, bright shining green, and deeply veined.

Helen Witham is a native San Diegan who has specialized in the study and cultivation of California's native plants. She is Associate Curator of Botany at the Natural History Musuem, and a consultant on Environmental Education Materials for San Diego County Schools.

Blue fruit of the macrophyllus.

Mexican Blue Palm.

Three other plants to note at this season: Across the walkway, the King Palm, with strings of coral fruits on creamy stalks, and the Mexican Blue Palm, with silver-blue foliage fans and arching flower stalks 14-18 feet long; also the podocarpus along the north side of the building. You have seen podocarpus before, but did you ever see one in fruit? One *P. macrophyllus* near the north stage entrance, is loaded with fruit from bottom to top. The name is from the Greek, *podos*, foot, and *karpos*, fruit, -- "the fruit of some species is borne on a conspicuous fleshy foot-stalk". Indeed it is, conspicuous like a Christmas-tree ornament--the fruit is blue, the enlarged base, crimson!

New planting of plumeria, frangipani.

THE LAND... of pomegranates

Those glistening red balls with leather-like skins, and fluted puckers on the ends that appear in the markets in the fall are among the oldest known fruits. Modern scholars believe it was the pomegranate that Eve offered poor Adam, for the apple, as we know it, is not grown in the part of Asia where the Garden of Eden was supposed to have been. Also, the Greeks and Romans knew it and wove it into their mythology. The change of the seasons was explained by the story of Persophone (or Proserpina) who was abducted by Pluto and taken down to Hades. Her mother, Demeter (or Ceres), the goddess of vegetation, was so grieved that she besought the help of the gods. They decreed that Persophone could return to earth if she had eaten nothing in Hades, but alas, poor girl, she had eaten six pomegranate seeds. The final sentence was that she spend a month in Hades for each seed she had eaten, but could spend the other six on Earth, thus six months of winter, and six months of summer--all because of the pomegranate!

Californians have had the pomegranate since the days of the Mission gardens. These were planted by the padres from cuttings they brought from Mexico, but which had been first brought from Spain. Our hot, dry desert climate is the natural home of this fruit which thrives best in hot Central Valleys. Nearly all parks and many home gardens have a bush or shrub. Many fields are protected by hedges of the glossy leaved, many branched, and thorny deciduous shrubs. Good soil, pruning, and water can make a big difference in appearance and production. The few commercial growers in our Central Valleys have perfected a variety known as "Wonderful" which is the handsome fruit one sees in the markets.

On the Coast, the shrubs grow, but the fruit seldom attains that size and maturity unless it is sheltered by a building or a canyon. A miniature version is available for pots or accent planting. The foliage, blossoms, and tiny fruits are most attractive, and the hardiness of the plant makes it practically indestructible.

Because of this tolerance for neglect, a bush can be tucked away in a dry corner, on a bank, or overhanging a wall. It can take temperatures down to 10 degrees F. Even a cutting will thrive. It should be pruned as a multi-trunk tree. Remove suckers and water sprouts, for its tendency is to bush.

Who really likes pomegranates? My experience is that first are the children. "Pommergranits" fascinate them with their juicy seeds that can be chewed and swallowed. They tear them apart and suck their juice, and throw the sections and rinds as they go. They will rob the trees before the fruit is ripe and still eat them. My tree hangs over a brick wall, producing its best fruit on the outside. I never get any.

How can a grown-up eat a pomegranate gracefully and enjoy its sweet, astringent juice? With a sharp knife, cut the fruit longitudinally, only through the tough outer rind; then segments may be laid open like a flower. As a first course, a pomegranate can be served with a spoon and eaten like a grapefruit. Also, one can cut the fruit in half, rend it on the orange juicer, and serve the juice in glasses for breakfast or as an appetizer before a meal. The juices make a beautiful ruby-hued jelly with a delightful flavor.

Grenadine syrup used in drinks and for seasoning custards and other fruits is made of the juice of the pomegranate.

The Mediterranean peoples make a wine of the juice, but I have never seen it here.

As a juice it is high in vitamins, especially C, and minerals and should have a more prominent place in our list of fruit juices.

Because of the beauty of the foliage, the blossom and the mature fruit, it has been used as a motif in art and architecture. Statues of the Greek and Roman Gods are often crowned with wreaths of the blossoms. The Persian palaces have frescoes of the fruits, and the tiles of all Mediterranean countries use the forms and colors. We see some of that influence in the bas reliefs decorating our buildings here in Balboa Park which use the influences of Spain, befitting our heritage in California.

The pomegranate, *punica Granatum L.* We salute you!

ROSALIE GARCIA

# of bees and honey

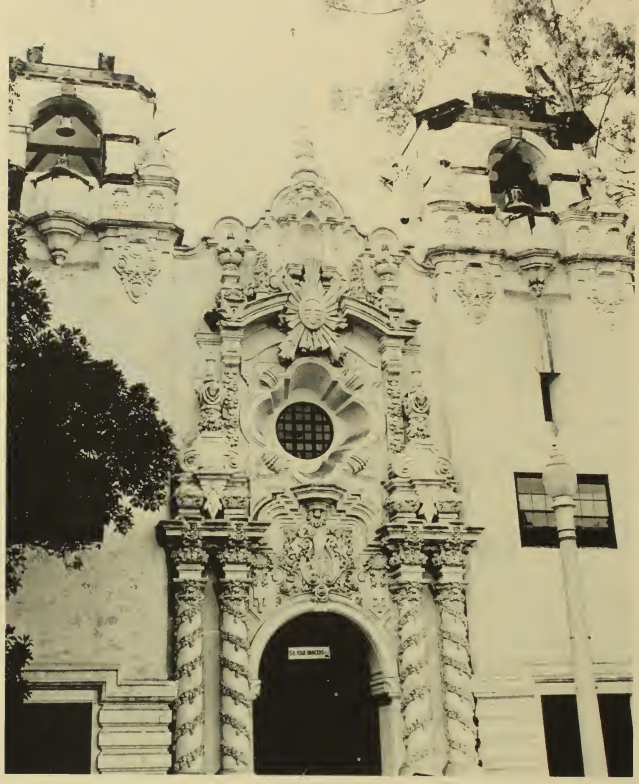
WHEN ONE THINKS ABOUT IT, there is something almost irreverent about eating the distilled essence of a living flower. It is Nature at its perfection, pure and simple. Any honey will do for sweetening, but there are an infinite number of varietals--clover, orange blossom, sage, buckwheat, wild cherry, safflower,

alfalfa, and avocado, to name only a few, and not to mention any of the blends.

Have you ever had a honey tasting session? I had just that when I visited the apiary of Dorwin L. Baker in Spring Valley. Mr. Baker has been an apiculturist (beekeeper) in San Diego County since 1920 and before that in the state of Michigan. He has about 1,000 hives which he and his son operate. As I dipped a wooden stick into various tasting jars, he told me that "the taste must predominate to label a specific kind." And he said that the largest kind produced in California is California wild buckwheat, often called sage. There are all kinds of sage he said: Black, white, purple, even Cleveland National Forest sage. But honey is generally a blend of many flowers; honey from one source is difficult to obtain--hence the "flavor predominating" on the label. However, it is known that lime trees give honey a minty flavor; sweet clover, cinnamon; wild clematis, butterscotch; and hawthorn a taste of nuts. John Crompton in his book, "A Hive of Bees," reported having some honey tasting like old wine, and that anyone who could find the source of it could make a fortune!

And did you know the whiter the honey, the higher the price? Honeys, of course, vary in composition according to floral source, environmental conditions (chiefly relative humidity), ripeness when extracted, methods used in processing, and conditions of storage.

Mr. Baker referred me to Mr. Charles D. Morse, assistant biologist with the California Department of Agriculture, for statistical information. Here I learned that the state of California and its beekeepers operate about 560,000 colonies, 10 per cent of the nation's honeybees, and annually produce up to 12 per cent of its honey and beeswax crops. Bee breeders in the state annually market about 250 tons of live package bees and 400,000 queen bees. Each year more than 300,000 honey bee colonies are rented by California beekeepers to growers of crops requiring insect pollination. In California there are over 50 crops requiring insect pollination, such as alfalfa, clovers, squash, cucumbers, strawberries, fruit crops, and almonds. But there are two crops which bees won't visit: Tomatoes and potatoes.



Note bees at upper left of auditorium door.

In San Diego County since 1947 there are approximately 25,000 registered colonies (all colonies must be registered every November 1st) and about 400 beekeepers, roughly 180 of whom have 10 colonies or more. Both statistics show a decrease from 10 years previously when there were about 34,000 colonies and about 500 beekeepers.

If you have ever thought about becoming a beekeeper in the city of San Diego, know that your hives (and you may have only two in the city) must be located 600 feet from an inhabited dwelling. In San Diego county apiaries are welcome in most farming areas provided the bees do not interfere with necessary farm operations such as cultivation, pesticide treatments, and harvesting. Nor should apiaries be placed upon another person's property without consent.

There is an abundance of material available to anyone who wishes to become an apiculturist, but one does not even have to join the active ranks to become fascinated by the prodigious labors of the bees and their antics and complicated laws. Very basically, each hive is composed of:

1. A queen bee; 2. Some hundreds of males (drones), one of whom will be chosen consort of the Queen; the others in due course are disposed of; and 3. Thousands of workers who are incomplete and sterile females (neuters). The intracacies of the hive are far too detailed to elaborate here. Summarily, the Queen and males are concerned with amorous activity and procreation and the neuters are workers, all of whom are assigned duties (foragers, guards, etc.)

When a forager bee finds a good supply of food, this information is communicated to others in one of two ways: By the flower scent on the body and by dancing. According to Crompton, if the source is within 70 yards, the bee dances a "round dance"; beyond 70 yards it dances a "wagging dance". The exact distance is given in the dance by the bee's activity. For close distances the tempo increases; for farther distances, the tempo decreases. When the dance is done on a vertical comb in the darkness of the hive, vibration is the means of comparison.

About three-fourths of the volume obtained from the nectar of flowers is driven off to get honey. An average bee colony requires for its own use 400-500 pounds of honey annually. An average hive would be about 40,000 bees. At least 20,000 trips to the field are needed to make one pound. During the winter season in San Diego County when bees are quiescent (during usually December-January), bees require about 30-35 pounds. Wintering a colony, of course, varies on location. In the East with cold temperatures it takes about 70 pounds. Strictly speaking, bees do not hibernate during the winter. There is constant activity in the hive to maintain heat, obtained by eating the honey, which in turn supplies the calories.

Honey has been used in the diet of man from the time of the ancients. It was also valued in making mead. In Egypt it was valued for its embalming qualities; in Eastern countries for food preservation. Medicinally, it has some antiseptic properties in treating wounds and burns. In infants, it is used for rickets, scurvy, malnutrition, anemia, and colitis. Honey has been used by diabetics because it provides an almost immediate source of energy. Some allergists recommend the use of raw honey because raw honey, which contains pollen, dust, and molds, cures many allergic symptoms--used in conjunction with customary medication. Also, it is used in hand lotions, for curing pipe bowls, in tobaccos, and as a center of golf balls, to name only a few. And beeswax, the most widely distributed and commercially important animal wax, is used in making candles, floor waxes, ointments, waxed paper, lithographic inks, and modeling forms.

Olives and grapes at Bernardo Winery.

The wonders of the bee! If one could only confine them to one's manicured garden. Don't even think of it! In your garden filled with blooms they would be dead of starvation in about one month. Garden blossoms have little to offer; bees prefer weedy patches and unplowed fields. As Emily Dickinson so winsomely wrote,

"The pedigree of honey
Does not concern the bee;
A clover, any time, to him
Is aristocracy."

GRACE T. BROPHY

# of grapes and olives

GRAPES AND OLIVES are intertwined in all of California's recorded history, and the first plantings in California were in San Diego around 1770. The Franciscan missionaries, who established San Diego de Alcalá as the first of a chain of missions, planted the grapes to make sacramental wines and the olives for oil. Both plants normally produce their first crops in three years after being planted. (It is interesting that in 1851, a San Diego rancher planted the first raisin grape in California, the Muscat of Alexandria, an Egyptian grape.) Today California vineyards produce about 90 percent (3.9 million tons) of the grapes grown in the U.S.A., and of these, 66 percent are for raisins, 21 percent are for wine, and 13 percent for table use. California produces 99 percent of the olives in the U.S.A. but only 6 percent of the olive oil (the rest imported). One-third of the trees grown are the "Mission," the original variety introduced.

At one time San Diego County had the largest grape production in the State, but now only a few vineyards remain. Olives are of little commercial importance in the County, but the growing of trees for ornamental use is a thriving business.

Bare root stock of olive trees are available and should be planted in December, January, or February. Container grown trees can be planted any time. Olive trees should be planted in full sun to the same depth as grown in the nursery. The "Mission" is more cold resistant but grows to a tall tree which must be heavily trimmed; the "Manzonillo" requires less water and is a more decorative and low spreading tree. The trunk of a newly planted tree should be

protected with whitewash or paper wrappings from becoming sunburned. Olives can tolerate salinity but should have drainage. Harvest for green olives when the fruit turns to light green, for ripe olives when straw-colored or just turns dark, and for oil when fully ripe.

Grapes should be planted in December. The time honored method is to place a three foot trimming from a vine into a two and one-half foot deep hole in well drained soil in full sun. The small dark fruited "Mission," the original California grape, does well with little care, but it is more suitable for wine than for table use. Your local nurseryman can suggest a table grape that will do well in your area.

The olive tree can live up to 1,000 years and a grape vine can be productive for 80 years. So plant a little history this year!

BARBARA JONES

# of wine and oil

A BERNARDO WINERY VISIT is a trip into San Diego and California history. The winery is located on land which was once part of one of the grazing ranchos of the San Diego Mission de Alcalá (1769) and was designated in Mission records as El Parajo o Canada de San Bernardo. It was taken from the Mission after the Mexican revolution of 1830. In 1842, part of the land was deeded to Capt. J. F. Snook by the Mexican governor, Alvarado, and in 1845, the last Mexican governor, Pio Pico, granted more Bernardo land to Capt. Snook.

This English sea captain changed his name to Jose Francisco Snook, became a Catholic, and married the daughter of the adjacent Rancho owner. As they had no heirs, the holding was broken up and sold in 1882. The land on which the winery stands was purchased in the late 1800's by five partners of Italian parentage who planted the vines and established the winery. This partnership was dissolved in 1932, and Mr. V. Rizzo from Sicily purchased the winery. His family had been vintners for many generations. He expanded the production and even Brandy was made. Ross Rizzo, his son, now carries on the business of Rizzo and Son Bernardo Winery.

Over 20 varieties of grapes are grown on the 150 acres. Some of the vines are 85 years old and are still producing. Ross Rizzo and Fred, an employee, do all the work. From the well tended fields to the orderly wine keg filled aging rooms, one senses the pride of a professional vintner, true to his heritage and profession.

The winery now produces 15 varieties of wine, which includes the dark red claret made from "Mission" grapes introduced by the Padres. The wines are allowed to naturally ferment from grape juice in the time honored way from grape to wine with no artificial methods or materials used. The grapes are picked and the juice extracted by pressing in September and early October. After fermentation is completed (about two weeks), the wine is aged in huge redwood casks for two to three years before it is bottled and sold. In a good year the winery makes about 150,000 gallons of wine.

When all of the wine vats are filled, freshly squeezed juice is taken way up the hill to the vinegar shed to be used for wine vinegar. (The vinegar production is kept a long way from the wine area.) Extra juice is sold as grape juice.

"The more rain, the more wine." Only newly started vines are irrigated. The Rizzo's use no chemicals, herbicides, or fertilizers. Their vines are beautiful, lush, and green. Normally a vine will produce ten to 15 pounds of grapes, but in a season of good rain, it will produce 50 pounds. It takes from 2 1/2 to 3 pounds of grapes for each gallon of wine.

In 1942, Manzanillo olives were planted. In December, January, and February the olives are harvested, and oil is extracted by the cold press method. A beautiful clear olive oil is sold at the winery, too. Because of the lack of rain, there is very little fruit, and very little oil.

In the early 1900's there were 35 wineries in San Diego County. Now only two remain. (One is in Escondido.) High taxes, the lowering of the water table that reduces yields, and the rising cost of irrigation water have all contributed to driving the vintner out of business. At the Bernardo winery only 150 acres remain of the original 310 acres, the rest sold to pay taxes. The future does not look to bright, either. Rain, which would increase the grape yield might help, but the Rizzo's feel it is just a matter of time before they, too, will have to give up the winery to meet the rising taxes. Sad? Yes.

But, while this historic piece of California remains, go spend a delightful hour in a winery. It is just off U. S. highway #395. Turn east on Pomerado Road (North of Rancho Bernardo), drive about a mile or so, and turn left (NE) at the winery sign onto a gravel road. It is just a short distance over the hills to the winery. The beautiful rolling fields with healthy plants where no chemicals or sprays are used and where just the good earth, the warm sun, the welcome rain, and two dedicated men, make it all possible, helps one to understand how the early settlers felt about this "promised land".

*Note: If you go in the dormant season after the vines have been trimmed, the field will appear to have rows of giant cloves.

BARBARA JONES

CURE THE OLIVE

ROSALIE GARCIA

THE OLIVE, *(Olea europea L)*, is all around us as an ornamental. It lends itself to pruning into graceful lines with feathery plumes of soothing grayish, everlasting foliage; it requires minimum water, and it will not fruit if sprayed while in bloom with a poison spray. A non-blooming variety has been perfected to adorn our streets, shopping centers, and as shades on our gardens. It has been a part of our landscape for 200 years since the first in California were planted at our San Diego Mission de Alcalá by the Franciscan fathers who brought cuttings from previously established gardens in Mexico. The Missions influenced the horticulture of California.

In Presidio Park we have a heritage left in the 200 trees planted by George Marston from 1925-1937 from cuttings taken from the original plantings in the Mission de Alcalá gardens. The public used to be invited to the park to harvest the olives in the fall, but they beat the trees and damaged them so the practice is no longer allowed. These trees can be expected to last far into the 21st century, for olives often bear for 80 years and linger on many years after that.

How many places there are where the olives fall to the ground, make ugly stains on walks, and finally disintegrate, unappreciated and unused! After all, don't olives come in a can or jar, and aren't they available in every grocery store? Has the do-it-yourself age entirely passed? How many have ever tasted a home-cured olive, properly processed--so nutty and seductive that a grocery store one is insipid and flat? Those who have been so lucky are driven to trying one of the many ways to home-cure. It is not a snap, and one must get set, stay at home most of the time, and follow directions.

The University of California, Agricultural Extension Service puts out an excellent booklet on Home Pickling of Olives (HXT-29-Rev. 11-70) free for the asking. It goes into detail on the various processes one may use.

Taste a green or ripe olive. It is as bitter as gall and astringent, too. To rid it of some or most of the bitterness, one may resort to lye, salt, or just plain cold water in many baths in non-metal containers. Stoneware or glass jars, or wooden (oak) kegs are the best, especially the keg with a spigot to let the water out.

Lye will burn the flesh badly and ruins any vegetation it touches. Salt is also death to vegetation. Choose a spot outside where the liquid can be drained off and will harm nothing. The plan is to purge the olive of its bitterness and keep the flesh firm.

When using the lye process, mix lye in water in the proportion of 4 level tablespoons of lye to one gallon of water. Stir this solution until cool and cover the olives with it. Stir every two or three hours with a wooden spoon. (You have to stick around). If these are green olives, the lye should have penetrated to the pits in ten or 12 hours. If not pour off the lye water, and cover the olives with plain water and leave them over night. The next day make another lye solution just half as strong and let it stay on as long as 30 hours. Pour this off, rinse twice in cold water. Change the water four times a day until there is no longer a lye taste. May take 7 or 8 days! Stay with it! Now prepare a salt brine of 6 1/2 tablespoons of salt per gallon-pure salt, not iodized. Cover olives and let stand two days. The olives are now ready to use if you are not worn out. Keep in a cool place. If there are too many to eat in a week or so, they can be kept in a heavy brine of 1/4 cup of salt to one gallon of water for a week. Pour that off and put in a heavy brine of one and two thirds cup of salt to one gallon of water. After 10 or 12 days, make another brine of one pound of salt to a gallon of water. Put in a stoneware or glass jar. Take out what can be used in a few days, soak over night and use in three days.

They can be canned in a pressure cooker, directions in the booklet mentioned, but I warn you they are better left in salt and soaked when needed. They can be frozen, but often they thaw soft.

This process can be used for ripe olives also, but one may

Rosalie Garcia, our adventurous vegetable gardener, researches, grows, uses, and loves plants.

need up to five lye treatments, and covering about two months. They are worth it.

A much easier way to process is to dry either green or ripe olives. Spread firm olives on a screen in the sun every day until they are bone dry. They will be wrinkled, a little bitter, but nutty and delicious. Store in jars or plastic bags. They are good eating a few at a time like peanuts, sliced in cooking, and a garnish for salads and sandwiches.

One of my favorite ways is to process with rock salt as the Mediterranean peoples do. They are sold as Greek-style olives, but an Italian friend scoffed at putting the Greek name on them, for she says the Italians invented them! The ripe black olives are the best. Use the small, firm Mission or Manzanillo. They become shriveled and have a salty, bitter taste which many like. A wooden fruit lug with an old towel or a piece of burlap in the bottom is all one needs. A pound of rock salt to two pounds of olives is the proportion. Mix thoroughly and put an inch of the salt on top. This will drip, so put it where it will not hurt anything. After a week, mix up the olives and salt every three days. This can be done by stirring or shaking the lug. After a month sift out the salt through a screen, dip olives in boiling water for a minute. Drain and let dry over night. Add one pound of salt to 10 pounds of olives, mix and put in a cool place. I have found these will keep a year in glass jars. Just before using, shake a little olive oil over them and eat them.

The brine process is also used without lye. Cover olives with a brine of eight ounces of salt per gallon in covered jars. After a week, replace the original brine with a heavier one of one pound of salt to a gallon of water. Change this with the same strength of brine after 15 days. These will keep in glass jars with lids screwed down for a year, and they can be used after soaking overnight to take out the salt.

One of the easiest ways is the water treatment, no salt, no lye, just cold water. Using the oak cask with the spigot makes it almost a joy after the others. Take a sharp knife, and make three incisions in ripe olives to the pit of each olive, dropping it into cold water. When all are cut, place in the cask and cover with cold water, changing three times a day for about 21 days. Watch that they are not going soft, and throw out those that are. Then cover with a brine of pure salt (One pound to the gallon) and leave 24 to 48 hours. These can be stored in the refrigerator or pickled in seasoned brines or vinegars and sealed in jars.

We usually buy them canned in seasoned brines or vinegars, and we can do the same. Use the same pickling recipes used for cucumbers and other vegetables. Heat the vinegars or brines and pour them over the olives and seal them in glass jars.

Olives are excellent food and loaded with calories--up to 75 for one big olive. A few as a garnish with salads and appetizers, or sliced in sauces and baked dishes are enriching and add texture and contrasting flavors.

There are over 300 known varieties of olives, but seldom more than four grown in California. The small, firm Mission, so named because it was first grown in the Mission gardens, is the best for home processing and for oil. The next is the Manzanillo, another hardy, medium olive recommended for home curing. The Asculano and Sevillano are the big tender olives. They are the Jumbos and Supers of commerce, but their tender skins and soft flesh require expert handling.

Olives are common as relishes but not a staple in our diet. Although the first olives were grown in the Mission and ranch gardens of Southern California, the commercial plantings are a specialty crop in the Central Valleys in Tulare County and around Sacramento. Only in the nineteenth century have they been a really money making crop, and then they only furnish about six per cent of U.S. consumption. The rest we import from Spain and Italy mostly. This may be reduced because of the severe winter in Spain that killed many of their olive trees. They cannot tolerate temperatures below 10 degrees F.

The Extension service does not recommend putting up more than can be used in one year unless processed in a pressure cooker. Olives are susceptible to the fatal botulism bacteria. Any soft or discolored olive should be discarded and not tasted.

If tempted to pick up fallen olives, be sure they are firm and not bruised. The best method is to get on a ladder and hand pick them. If the unripe ones are preferred, they should be green, straw-colored or cherry red. If ripe ones are the choice, wait until November or later and choose cherry-red or deep purple. A real ripe olive is not the best for the lye process, but it is fine for drying or the salt pack.

This may seem like a much ado about very little, but I assure you that pride of self and a creative sense of accomplishment will reward those who slug through one of these processes. We who live in a state where the olive is at home, can encourage its use, add to our menus, and perhaps enhance the age-old image of the olive branch as a symbol of peace and forgiveness.

...capsules

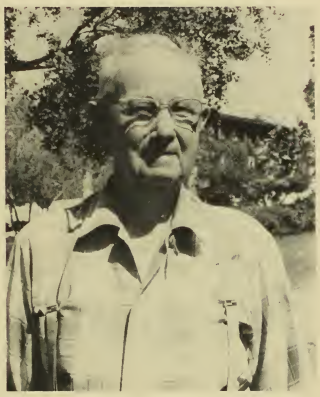
CHAUNCY I. JERABEK
the tree man

BILL GUNTHER

WHO KNOWS MOST about the big eucalyptus trees out at the Scripps Miramar Ranch? And about the various trees and other plant life in the Old Town Plaza? And about the old cactus garden and the aloe and agave garden that used to be in Balboa Park?

Chauncy I. Jerabek does. He planted them.

It all started in Peoria, Illinois, back in 1910. Chauncy was 20 years old at that time. He had a good job working in the greenhouses of his father, but like all young fellows, he became restless; he wanted to see other parts of the country. His dad tried to persuade him to stay by promising him half the business when he became 21. To no avail. Chauncy left home, headed West, ran out of money at St. Joseph, Missouri, so went to work for a floral company there.

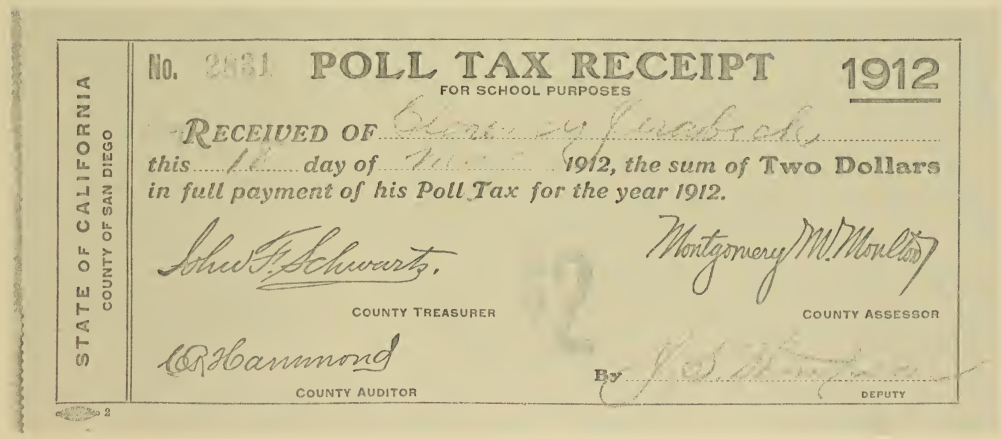


From his earnings he saved the then big sum of $25, which was just enough to buy a one-way train ticket to San Diego, which was publicized as being a tropical paradise. When the train finally chugged down Rose Canyon into San Diego, Chauncy stared out the sooty window with disbelief. Where was the tropical paradise? Where were all the palm trees?

In 1911 there were very few palm trees in San Diego; in fact, there were very few trees of any kind. Chauncy correctly decided that the lack of trees was not the fault of the climate; rather, it was that people hadn't bothered to plant them. He resolved that he would plant trees. Planting trees would be his thing.

He soon made the acquaintance of Kate Sessions, a woman who

Bill Bunther is Editor of the Spuria Iris Society Newsletter and a Director of the Floral Association.


STATE OF CALIFORNIA
COUNTY OF SAN DIEGO

No. 2681 POLL TAX RECEIPT 1912

FOR SCHOOL PURPOSES

RECEIVED OF [illegible] Jerabek,

this 14 day of [illegible] 1912, the sum of Two Dollars in full payment of his Poll Tax for the year 1912.

John F. Schwartz
COUNTY TREASURER

Montgomery M. Moreland
COUNTY ASSESSOR

C. R. Hammond
COUNTY AUDITOR

By [illegible]
DEPUTY

2

Chauncy Jerabek, age 20, when he arrived in San Diego.

also was interested in beautifying San Diego. Kate knew where Chauncy might get a job planting trees. The job was at the Scripps Miramar Ranch, where Edward W. Scripps, of newspaper fortunes, had plans for big groves of eucalyptus trees.

Chauncy I. Jerabek got the job, but the bookkeeper at the ranch advised him that he could not go to work in San Diego County without paying his County Poll Tax, which at that time was equivalent to a work permit. The Poll Tax was two dollars per year; the bookkeeper got 10 cents for his commission, and the remainder was "for school purposes"; it was pay for the school marm at the local one-room schoolhouse.

Chauncy quickly made the acquaintance of that young school marm. Her name was Hulda, and young Jerabek soon decided that he would support her other than by paying his poll tax. He married her.

The eucalyptus planting project at the Scripps Miramar Ranch continued until the beginning of World War I; the large groves which Jerabek helped to plant still thrive around the Miramar Ranch. One of these groves has been deeded to the City of San Diego for public recreation purposes; at the entrance to that grove are signs which were placed during dedication of that park; these signs identify it as "Jerabek Park".

At the end of World War I Chauncy got a new job. His new employer was the City of San Diego; his job was in the Park Department - planting trees. The Park Department provided a home for the Jerabeks within the borders of Balboa Park, and Chauncy quickly planted trees around that home, and kept the yard bright with flowers for his wife to enjoy. All through Balboa Park and in other parts of San Diego are trees, palms, and other plant life which were raised under his supervision in the Balboa Park nursery.

Chauncy Jerabek at Jerabek Park.

Chauncy beside wagon in 1913 taking guests from the Scripps Miramar Ranch to the train.

During those years his fellow workers and other friends started calling him "Jerry", which he liked more than his real name. Today many of the people who know him do not know that "Jerry" is just his nickname.

In 1928 the City of San Diego decided to landscape the Old Town Plaza - which until then was little more than a dirt field. Although a few old *Eucalyptus cladocalyx*

Chauncy Jerabek, under bloomstalks of Agave attenuata, coordinated and planted the agave and aloe gardens for the 1935 Exposition in the Park.

(sugar gum) dominated the borders of the plaza, inside along the walks Jerry planted *Quercus suber* (cork oak), *Tristania conferta* (Brisbane box) and *Quercus agrifolia* (California live oak); these as little saplings. They now are doing well in the type of soil they are in.

After 38 years of work for the Park Department, Jerabek formally retired in 1956, at age 66. But he has remained busy even after retirement - planting trees. He still is active. Only last August, to decide whether or not the rows of giant eucalyptus trees along the main street of Ramona should be felled for a street-widening project, the California State Highway Department selected Jerabek as consultant and advisor. He inspected the trees, after which he assured the officials that the trees had a remaining lifespan of many years, for which reason they should be saved. The street widening project for Ramona has been postponed.

Today, Chauncy Jerabek remains vigorous and active. He maintains his own home and garden at 2869 Date Street, next to Balboa Park. His garden is perfectly manicured and his home is spotlessly clean. He calls his home the "green house", and appropriately so - because he has it painted green.

However, despite his present good health, Jerry at age 82 realizes well that his remaining years are limited. But he is complacent about it. He knows that he will be survived by the eucalyptus groves at Jerabek Park in the Scripps Miramar Ranch, and by the other trees in the Old Town Plaza, and by some of the trees in Balboa Park, and by the old *Samuela carnerosana* (date yucca) which dominates the steps at the La Jolla Cove.

They all are his children. He planted them.

Lath house of eucalyptus poles constructed by Chauncy and his crew in 1935, for an epiphyllum display in the Kate Sessions Cactus Garden, Balboa Park.

CASA DEL PRADO

REBUILDING

BEA EVENSON

THE PROJECT to preserve the Spanish Colonial architecture in Balboa Park was my next project after Spanish Landing*. It was much more difficult for there was opposition. This architecture was the only Spanish-Colonial complex in the Eastern Hemisphere and the first recognition of the Spanish-Mexican heritage of the west. It was built in 1914-15 for the Panama-Pacific Exposition celebrating the opening of the Panama Canal. It was a miraculous project for a small town of less than 40,000 people fighting a depression. The greatest authority on Spanish-Colonial architecture, Bertram Goodhue, was hired by the Exposition Committee to design these dream palaces surrounded by exquisite plantings and

*Vol. 62, No. 2.

Mrs. Frank Evenson is founder and President of the "Committee of 100".

gardens. (It was called the Garden Fair.) Only one of the buildings was permanent, and the others were to be demolished. The buildings were so splendid that the citizens loved them and wished to preserve them. (This complex has been declared a Historic Site by the S. D. Historic Site Board.) Four efforts have been made to preserve them, but only this last effort has resulted in the replacement of one of them. The "Committee of 100" was mainly responsible for this and spearheaded a drive to pass the three and one-half million dollar bond drive to replace the building.

The Botanical Foundation had an option from the City to put a Garden Center, as proposed in the Bartholomew Plan, on the site. The 200th Anniversary officials attempted to obtain funds to erect a Spanish Pavilion, a semi-modern building, on the site. (The Botanical Foundation waved its right if money could be raised.)

Then I got to work and organized the "Committee of 100." (Sam Hamill suggested the name.) I never thought we would get 100 interested people, but we got over 1,000. A splendid, dedicated board of Directors, worked step by step, seeking new members all the time, to get this building.

First we obtained from the City Council an architectural policy stating that no building could be erected on El Prado unless it had Spanish Colonial architecture similar to the 1915 Exposition Buildings.

The 200th Anniversary was being planned and the Food and Beverage Building was considered an eye-sore. The Committee asked that it be repaired and not torn down. A task force submitted a report to the City Manager that the building was unsafe and a hazard. The decision was made to demolish it.

The "Committee of 100" raised funds from dues and a "Fiesta 1915". Other monies were solicited until $10,000 was raised. I went before the City Council and asked for permission to remove samples of all of the ornamentation, with the Committee paying the bill. The Council agreed and offered to store the specimens, photograph, and number them. The Ninteman Construction Co. agreed to remove the specimens for $10,000 and the City stored them in the tank across from the U.S. Naval Hospital. It took the whole summer of 1968 to remove over 200 specimens of architectural sculpture. (This type of sculpture is a lost art.)

Next the Committee raised $2,500 by contributions to have the Ninteman Co. determine if the specimens could be restored enough to have molds made to duplicate the sculpture work. It was possible, and the Committee determined to attempt to raise money for a replacement of the building. Sam Hamill gave his time and effort to preparing a plan for the replacement.

Late in the summer of 1968, the City Council and Mayor of San Diego decided to put the replacement of the building on the Ballot. It was up to the Committee of 100 to take the lead in passing this bond issue, which everyone said was impossible.

In the meantime the great building had been sold to a demolition company for $25.00. Sub-contractors paid for the privilege of getting the lumber, mostly redwood, and windows, etc. Most of the sub-contractors were from Tijuana. We held an auction of specimens from the building to raise money to pass the bond issue, as we were a tax-free organization we could not use any of our treasury funds. A mailer urging a "Yes" vote was sent to every voter. The Botanical Foundation and Garden Clubs helped as did the dancing and recreation groups that had occupied the old building. Proposition C passed with a majority of 72%. Richard George Wheeler was selected by the City as the architect.

In June of 1969 an organized opposition went before the City Council and asked that the building not be replaced even if the people had voted for it. They argued open space, too much traffic, etc. Twenty-two "prominent citizens" signed the petition and some appeared before the Council. The Committee sent out thousands of letters and postcards urging the voters to urge the Council to stand firm and to comply with the wishes of the people. A perilous time, but again the Committee was victorious. The ground was broken in November 1969. The contract was let in March 1970 to Nielsen Construction Company.

The Committee remained alert. It persuaded the City Manager to retain the huge statuary ornamental facade on the east side which was about to be deleted for economy. In 1970 the Committee raised $75,000 to replace the ornate logia with fluted columns on the El Prado side. The El Prado side is now a complete restoration. Mrs. Pratt was a major contributor. 90 per cent of the ornamentation has been incorporated in the new building. This old craft of ornamental sculpture has been revived.

This building project is most important, a pioneer project. The building will last for hundreds of years, a thing of beauty, to remind citizens that elected city officials will do anything a concerned citizenry feels is necessary for the good of the City. The officials have only to be approached by MANY people who will NOT give up; even a few determined people can do this with the backing of many others. I have always asked a great deal of advice before proceeding on anything and have then worked very hard, this is the formula for success. My hope is that some day the rest of the temporary 1915 buildings can be replaced in permanent form and the El Prado restored to its former glory.

CALIFORNIA THRASHER
MOCKINGBIRD
BREWER'S BLACKBIRD
BROWN TOWHEE
SCRUB JAY
HERMIT THRUSH
HOODED ORIOLE
LOGGERHEAD SHRIKE
MEADOWLARK
RUFOUS SIDED TOWHEE
ROBIN
M. F. HOFF

Eating Habits of Birds

MARIE HOFF COX

Illustrated by
MARILYN HOFF STEWART

ALTHOUGH NOVEMBER AND DECEMBER are traditionally considered the time of great harvests and feasts, the successful gardener has been reaping a harvest of good things since Spring. And, along with the gardener, so also have the birds of garden and field been taking their share! Which birds are eating the insects, which birds are eating the seeds, and which birds are eating the fruits ? The answer is--most of them.

Most birds are to some degree omnivorous including some tender green shoots, seeds, insects, and fruits in their diet. Even seed-eaters find insects and fruits delicious and plentiful foods when they are available. The season, the physical structure of the bill, and the habitat and particular preferences of each species all play an important role in determining the diet of any one bird. A look at some common species will show how this works.

Some birds particularly frequent lawns, parks, and residential areas with plenty of green growth. The MOCKINGBIRD is one found in more open areas, towns, farms, residential areas, and desert brush across the United States and Mexico. The male can be seen dancing and singing atop a telephone pole, TV antenna, or high bush where he has a good view to "survey all his kingdom." He keeps singing day and night in warm weather, stopping only for the August molt. On the lawn the Mockingbird seems to scare up a meal of insects by raising its wings in a series of short jerks which flash the white patches in its wings. In addition to insects, it enjoys orchard fruits all summer long and delights in picking the bright red berries of pyracantha, in the Fall.

The ROBIN, on the other hand, is more seclusive, preferring more lush ground cover, wooded areas, and parks. On the ground the Robin runs here and there, stops with a cocked head, then jabs its long slender bill into the soft dirt or lawn coming up with an earthworm or beetle grub. The long pointed bill of this species is very effective for gathering food just beneath the surface. These birds are especially attracted to watered lawns, parks, or golf courses where the ground is fairly soft. These birds also eat caterpillars, moths, and other insects which they come upon in trees, bushes, or shrubs. Most San Diego Robins are in Balboa Park, but, in the winter, flocks of migrating individuals wander through while traveling in the United States and Mexico looking for berries and other fruit. In Spring they migrate as far north as Canada and Alaska to breed.

Although the Robin is a thrush, the typical winter thrush in San Diego is the HERMIT THRUSH, sporting a spotted breast, a rusty red tail, and a thin bill for gathering insects among the low branches. It wanders through the lowlands in thick chaparral, gardens, and wooded parks until Spring when it leaves to breed in the mountains from Alaska to Baja California.

Another bird with a thin bill commonly found on lawns is the BREWER'S BLACKBIRD. These birds travel in flocks. The males are iridescent black with a white eye; the females are gray with a dark eye. They like parks, golf courses, lakeshores, and streets lined with lawns, but they use their bills to turn over leaves and rocks for insects. They are also fond of wet cow pastures where they turn over cow chips looking for insects. They are sometimes found in nuisance numbers in larger plowed fields where they feed on waste grain. Because they nest in small colonies near water, they are more common in those residential areas near reservoirs, marshes, or ponds.

Before leaving the open fields, take a closer look at the WESTERN MEADOWLARK sitting on a fence post singing his beautifully melodious flute-like song. Like the Blackbird, he feeds on waste grain and insects, but his much heavier bill probably enables him to crush and eat heavier bodied insects such as beetles and grasshoppers.

Much of Southern California's residential area is not surrounded by plowed fields or soft dirt, but instead, retains large areas of the native chaparral. The vegetation is scattered low scrub and the soil is hard, dry, and rocky. There are many weed seeds and insects, and there is an abundance of sparrows, finches, and towhees. Unlike quail which walk on the ground, scratch like a chicken with one foot at a time, and swallow their grain whole, the sparrows, juncos, and towhees hop, scratch with both feet together, and crush some seeds with their heavy thick bills to remove the outer coating first. They take seeds from grasses and bushes as well as from the ground or feeder. Most of our sparrows and juncos are only here in the winter, leaving in mid-April ot breed as far north as Alaska and returning the end of September.

The ENGLISH or HOUSE SPARROW is not a true sparrow but a Weaver Finch introduced from the Eastern Hemisphere. It does damage to both garden and orchard fruits as well as to parts of human dwellings and has become a messy nuisance species here.

Marie Hoff Cox and Marilyn Hoff Stewart are twin sisters with degrees in Biology. They are active in the Audobon Society.

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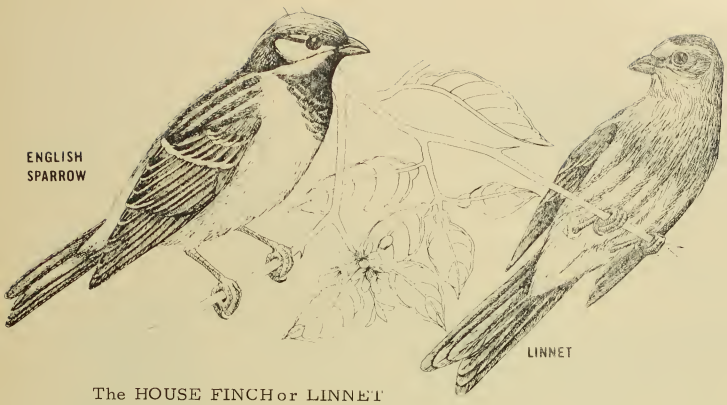


The HOUSE FINCH or LINNET hops, crushes seeds like the sparrows, and takes seeds from grasses, bushes, ground, or feeder also, but does not scratch for its food. In addition to seeds, it is particularly fond of orchard fruits and may descend in large numbers to feast. The males of these grayish, striped birds have a red face and chest.

The BROWN TOWHEE is another seed-eating species found commonly in yards near chaparral. It prefers open rocky ground and scratches in sparrow fashion but sometimes progresses in a more halting, double stepped hop. Notice the long tail on this and other species which must maneuver in scattered scrub country. The Brown Towhee is fairly brave and will be among the first birds to accept seed from a feeder or your garden. Like the sparrows they will eat insects, young green shoots, and fruits, such as tomatoes, which are close to the ground where they feed. In Spring these birds collect many caterpillars for their young as a good source of easily digestible, soft protein.

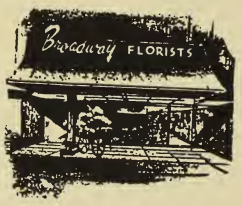
The RUFOUS-SIDED TOWHEE with its black head, orange sides, spotted back, and red eyes is more colorful than the Brown Towhee, but more secretive and less often seen. Its food habits are similar, but it prefers denser chaparral or areas of thick growth in parks or yards where it scratches noisily in the dry leaves. Its "mewing" cat-like call is usually heard first and only after following the call through thick bushes can the bird be seen. The females have lighter, brownish heads. These birds are too secretive to be a nuisance in an open garden or orchard but will come out to a birdbath for water.

Another chaparral dweller, the CALIFORNIA THRASHER, has a habitat somewhere between that of the Towhees. It spends part of its time in open ground like the Brown Towhee where it uses its long curved bill to dig holes looking for grubs and seeds. At other times it prefers leaf litter like the Rufous-sided Towhee where it can "thrash" through the leaves and decomposing litter for cutworms and other delicacies. Notice how it runs along the open ground, its long erect tail swishing from side to side. Thrashers are part of the family of mimic thrushes and, like the Mockingbird, the male California Thrasher likes to sit on top of tall shrubs and sing. While in shrubs or trees, thrashers eat boysenberries and other fruits and will come to a feeder for bread and larger scraps. This species is not found in desert or mountain areas.

Bobbing up and down on top of the chaparral, oak parklands, and towns is the bright blue and very noisy SCRUB JAY. His main diet consists of large insects, acorns, and nuts which he hammers open with his heavy bill. He can be coaxed, with much persistence, to take mealworms or sunflower seeds from the hand and will also come to a feeder. Among his less desireable traits are his loud raucous voice and his affinity for orchard fruits and other birds' eggs.

Our most striking summer resident is the male HOODED ORIOLE with his bright orange and black plumage. His mate is olive green and weaves her hanging basket nest from the fibers which she pulls from the leaves of palm or banana trees. These beautiful tropical birds breed from central California south to southern Mexico, and, like our Hummingbirds, return to Mexico for the winter. The orioles use their long thin bills and tongues to probe flowers for nectar and tiny insects. They can be seen fluttering around hummingbird feeders trying to get at the sugar water within. They will also go into the orchards after fresh fruits or into the garden for corn.

These few birds illustrate the varied diet of our most common birds. Birds are cheerful, some colorful, some vociferous or melodious. They eat insects and weed seeds for which they are sometimes cursed. They eat poisoned insects and snailbait for which they sometimes die. But, like Tommy Tucker, shall we share our food with these that sing at our supper?



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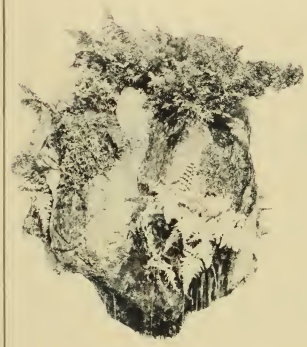

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SNAKE in the Aspidistra

Vernita Bradley

THIS IS AN ADVENTURE STORY! In it, we'll take you into the heart of some aspidistra located in a redwood tub.

As a Navy wife, involved as a teacher and member of Ikebana International, all three B's are employed to acquire the right materials for my Japanese flower arrangements. Just in case you aren't familiar with the three B's, they are: Beg, Borrow or Buy (and sometimes I'm able to "pick-up", but not often.)

Meanwhile, let's get back to our story. Last year another Ikebana teacher offered me some aspidistra leaves. So I drove over to her house one early afternoon to cut a few. I proceeded to choose and cut the ones I needed. Look and snip, look and snip, for you have to be careful and choose the correct ones needed. As soon as I had cut from one tub, I turned to cut some from another tub. Just as my hand with the clippers went down into the aspidistra, what did I see, but a movement and brownish-reddish spots! My first thoughts were R-A-T-T-L-E-S-N-A-K-E!

Now, I'm not normally very squeamish about animals and varmints, but a rattlesnake is something that even an old farm gal like myself stays away from. Yours truly moved away from that tub of aspidistra in a hurry and called my friend, telling her there was a snake in her aspidistra and from where I stood it definitely appeared to be. Well, to our surprise and relief, when her husband moved the leaves around for a full view we discovered that it was an Alligator Lizard, very often found in California gardens. Being from the deep South, I had never seen one of the "varmints" and was very relieved to find it wasn't a rattlesnake.

With a little research I discovered that this particular kind of lizard is very beneficial in a garden. The Alligator Lizard (Southern), *Gerrhonotus multicarinatus*, grows to about six and one-half inches in length, and a sub-species, The San Diego Alligator Lizard, *G. m. webbi*, grows slightly larger in size.

Our little Alligator Lizard garden friend serves as a repellent, for it relishes snails, slugs, centipedes, caterpillars, cutworms, scorpions, and it is especially fond of the deadly black widow spider. It services gardens in that it helps to aerate the soil.

My friend's lizard was curled in the tub of aspidistra because it was cool. The Alligator Lizard is nocturnal in nature, so it comes out to hunt at night. The lizard has one great enemy, so you will seldom ever find them where there is a household cat.

Readers, beware of snakes in the grass, but please be careful and protect those you find in your garden, for they may turn out to be our little friend---The Southern Alligator Lizard!

Anne Bradley is a teacher of the Saga School of Ikebana. She is a former Home Economist with the U. S. Dept. of Agriculture in Florida.

now is the time

-a cultural calender of care from our affiliates-

NIBBY KLINEFELTER

BONSAI SOCIETY

Masao Takanashi

Now is the time

to recognize that Autumn (which because of an unduly prolonged hot spell has just begun) is the second best time of year to transplant and repot. Do it now if you missed last Spring and your bonsai cannot wait until next Spring. (Exception: Spring only for deciduous trees.)

to repot flowering Quince and Japanese apricot. The quince has a very small root system so be extra careful.

to repeat standard bonsai soil mix:

4 parts sand
3 parts topsoil
1 part peat moss

or other organic matter.

CACTUS & SUCCULENT SOCIETY

Nibby Klinefelter

Now is the time

to make a wreath for Christmas and year-round pleasure of succulents.

to gather together a wire wreath, spaghnum moss, (or heavy duty foil or screening), a spool of wire or ball of twine, and well drained, sandy soil mix.

to make cuttings of succulents that will root quickly but grow slowly: Small Sedums, Crassulas, Echeverias, and other types of "Hen-and-Chicks" rosettes, Aeoniums, Haworthias et cetera.

to line the wreath with spaghnum moss (or foil or screening), fill with soil mix, and poke in cuttings until desired effect is obtained.

to unobtrusively catch underleaves with either wire or twine in crisscross fashion from top to bottom of wreath to hold it all together until plants are well rooted. Keep it in a sunny position with soil damp rather than soggy--and a MERRY CHRISTMAS!

CAMELLIA SOCIETY

Althea Hebert

Now is the time

to investigate the power of gibberellic acid to stimulate late bloomers into becoming early bloomers.

to groom and disbud for early spring shows.

to remember while disbudding, that a bud which looks UP will CATCH water between the petals and spot--while a bud facing the SIDE will SHED water.

DAHLIA SOCIETY

Mildred Middleton

Now is the time

to withhold water and fertilizer, allowing the plants to go dormant.

to cut stalks off when they have dried brown to 12" from soil level.

to leave tubers in the ground to harden--unless the soil is poorly drained; if so, lift tubers before heavy rains.

to wash clumps and divide for storage with at least one eye to each division.

to dry for a few hours, then sulphur cuts, and store in vermiculite or other medium, out of the weather.

EPIPHYLLUM SOCIETY

Dr. J. Walter Troxell

Now is the time

to give epi's their second fertilizing, before the first of December.

to practically forget about them for the next two months.

FUCHSIA SOCIETY

Frankie Ivy

Now is the time

to give fuchsias a rest period with little watering and no fertilizer until January.

to give a good clean up, removing all dead leaves on the ground as well as in pots; the leaves harbor insects.

IKEBANA INTERNATIONAL

Loretta Crocker

Now is the time

to buy tulip bulbs --but not to plant them. Put them in the vegetable keeper in the refrigerator for about six weeks before planting. They need the low temperature to stimulate growth.

to plant other spring flowering bulbs at two-week intervals to prolong the blooming season.

to prune back wisteria after the leaves fall but before the buds swell. (Loretta shapes the growing vine around a copper wire into the curves she wants for line arrangements, which is a good trick to remember.)

IRIS SOCIETY

Thelma Carrington

Now is the time

to feed Japanese and Louisiana iris with liquid fish, and to use a well balanced organic fertilizer for bearded iris.

to water spuria iris regularly until well established.

to be sure to plant bulbous iris--the reticulata, and the Dutch, English, and Spanish varieties--both in the garden and in pots for a spot of instant color wherever you want it.

Nibby Klinefelter is a compulsive gardener who loves plants. She is editor of Espinas y Flores but finds time to contact all of our affiliates for this Calendar of Care.

ORCHID SOCIETY

Ione Maloney

Now is the time

to enjoy the beauty of the winter-blooming orchids, as you continue routine care of feeding and watering.

ORGANIC GARDENING

P. F. 'Kay' Canady

Now is the time

to NOT use plastic bags for your trash; they are not biodegradable and form harmful gases.

to plant cabbage, broccoli, Brussel sprouts, and snow peas--these heavy feeders should have organic fertilizers worked in the soil.

to plant lettuce with root crops (carrots, turnips, beets)--add no fertilizer to avoid roots "forking".

to plant annual rye grass to green Bermuda lawns.

to start the compost pile--everywhere you look there is material available: Dried leaves and weeds and spent annuals.

to cut out crowns of weeds, leaving roots to decay and break up the soil.

to plant cowpeas, soy beans, or any of the annual grasses (Oats, barley) rather than allowing the soil to remain idle and bare.

ROSE SOCIETY

Esther Barksdale

Now is the time

to rest your roses; to stop fertilizing, but not to allow them to dry out.

to help them rest by allowing the flowers to mature and the rose hips to form. (Once they've set seed, their mission is accomplished and they will relax.)

to study the new catalogues and plan for planting.

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THE BOOK SHELF

MAKING GIFTS FROM ODDMENTS AND OUTDOOR MATERIALS by Betsey B. Creekmore. Hearthside Press Inc., N.Y. c1970. &7.95. 224 pages.

This is a great book for a gardener interested in handicraft projects utilizing products from his own garden and/or other parts of the outdoors. It is also a wonderful source of ideas for leaders of youth groups searching for a handicraft or art project.

Many methods for preserving flowers and foliage are given. Explicit directions make it all seem easy, and after you've cured your natural materials, there are directions for making many different articles for yourself or for gifts. One chapter is devoted to pinecone flowers and another to using pods, seeds, and nuts. Many ideas for fresh flower gifts are also explained and illustrated. Methods of embedding fresh flowers in resin for paperweight gifts, drawer knobs, and other items are explained in the chapter on glass flowers. There are ideas, pictures, and illustrations of how to create everything from gift topiary to gift wraps. The last chapters are devoted to holiday ideas with emphasis on Christmas. In this Christmas section you will find instructions for creating the old-time apple head doll.

At the end of the book is a comprehensive table giving best methods for preserving various flowers and foliage, and it is well indexed. There is also a short list of source of supply for items difficult to find. So if you ever wanted to make your own oil-based cologne, treat pine cones for colorful fires, wax your own flowers, stylize a corn husk doll or a gardener egghead (page 181), be sure you get this book.
Reviewed by Doris Blick

GARDENING FOR FRAGRANCE INDOORS AND OUT by Nelson Coon. Hearthside Press, N.Y. c1967. $5.95. 240 pages.

Fragrance gardens have been a major interest in Mr. Coon's life, and he developed one at Perkins school for the Blind in Boston where he taught. He discusses the psychologic and historic aspects of scent in great detail giving many quotations from famous writings. The second half of the book gets down to business for dirt gardeners with lists of his favorite plants for fragrance.

These lists of plants briefly described are subdivided into trees, shrubs, vines, perennial borders, herbs, rock garden plants, aquatic plants, and fruits and vegetables. Mr. Coon also discusses scented plants for different seasons of the year and different times of day. One short chapter is devoted to the malodorous garden, in case you're interested in having one of these. A few recipes for herb-flavored foods and one for potpourri are given at the end of the book. There is an index and a good bibliography of books about fragrant plants.
Reviewed by Doris Blick

THE COMPLETE BOOK OF FLOWERS AND PLANTS FOR INTERIOR DECORATION WITH A SECTION ON GARDEN ROOMS by Esther Wheeler and Anabel Combs Lasker. Hearthside Press, N.Y., 1970, $10.00. 206 pages.

The purpose of this book is well explained by the title, and the photographs make it a book to own and cherish if you are interested in using plants and flowers as an integral part of your decoration scheme for your home. Attention is given to harmonizing flowers and accessories with the various period styles of home furnishings. Much of the text is illustrated by drawings as well as by photographs.

The importance of color and texture of materials used in relation to the style of the room is considered as well as various locations and rooms in the home. A chapter is devoted to growing, harvesting and preserving flower and foliage materials to be used. Decorating with potted plants is discussed at length, and a list is given to aid in selecting houseplants by color. Flowers and table settings are suggested for different periods of furnishings and for different regional themes. There is a chapter on holidays and another on garden rooms. This is a lovely book to have at hand for browsing.
Reviewed by Doris Blick

Doris Blick is a City Librarian who loves plants. She is the Floral librarian and a Director.

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Candles at Christmas

ELSIE CASALE

A CHRISTMAS TREE and candles! Two essential ingredients for Christmas. The rest is just spice and flavoring.

Candles today are meant to be ornamental. We use them for their beauty. And some are truly works of art, beautifully designed and sculptured. To light them seems a destruction, so we place them on their pedestals and admire them just as they are. The less ornate ones we light for effect and atmosphere.

A dinner table is enhanced by candlelight and creates a feeling of something special--a feeling of well being, an expectation of delightful sociability. The flame should be either below or above eye level so as not to annoy the vision across the table at a sit down dinner.

How do we arrange candles for Christmas decoration? The "fat" candles are ideal, used singly or in a grouping. The first step is to be sure the candle is securely placed, either on the point of the holder, if there is one, and the candle has a hole drilled in it, or, in the case of a flat surface, on floral clay to anchor it safely.

The plant material (greenery, flowers, berries, pine cones) should be arranged to be either higher than the candle, or lower, but not on the same level. At all times care must be taken to keep the material from getting close to the flame. The arrangement may be placed around the candle, making the candle the focal point, or it may be placed to the side of the candle. A base compliments a candle, so use one if the candle is standing aside.

When more than one candle is used, it is more interesting to have them at different heights. They can be purchased in different sizes, or if they are all the same, they can be raised. Use a small base to achieve this. The base can be something contrived, such as the top of a hair spray can which may be painted or covered with colored floral tape or a tuna fish can.

Traditional Christmas colors are red and green, but today with our decor color sense so keenly developed, any colors spell Christmas as long as they suit our color scheme. Spray snow or add glitter to your arrangement if that is your "thing".

But let there be light! Have a "candling" Christmas!

MAKE YOUR OWN CANDLES

How about making your own candles? Simple! Melt your old candle stubs over a low heat in a coffee can. Shave or cut them into small pieces to hasten the melting. As the wax melts away, save the wicks. They can be used again. For color, add shaved pieces of crayola or drops of food coloring.

Cartons make good candle molds. Milk cartons, ice cream cartons, cottage cheese, etc. are fine. These can easily be cut or torn away from the hardened candle. Tin cans may also be used. The bottoms can be cut out with an electric can opener and the candle pushed through.

A pencil would be placed across the top of the mold. One end of the wick (which may be a salvaged piece from a melted candle) should be tied to the middle of the pencil by using a piece of thread or string. The other end of the wick should be weighted down by a small weight such as a small screw or a small nut.

Cover your working area with newspaper to take care of any "oops". Pour the melted wax into the mold slowly. Save about one-half cup or more of the melted wax. Allow candle to harden. A hole will form in the center. Melt the reserved wax and fill the hole. After this hardens, another smaller hole may form. Fill it up with the rest of the reserved wax. Do not unmold your candle until it is thoroughly hardened.

Glitter glamour? Hobby shops carry different sizes and shapes of glitter. Try two or three different sizes together. Spray your candle with giltter spray cement. Shake on glitter. Finis!

Elsie Casale, a well known flower arranger and demonstrator, is active in the Flower Arrangers' Guild, La Mesa Women's Club, and Ikebana International.

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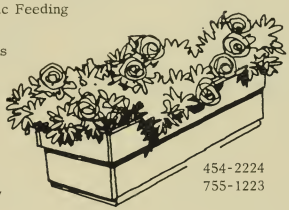

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HELP SAVE THE EARTH — in 1972

How—a personal check-list prepared by Walter F. Whitman

Change personal value system.

—Cut down on needless consumption.

—Don't use paper plates, plastic picnic glasses, plastic bags, etc.

—Buy soft drinks and milk in returnable bottles, if possible.

—Don't accept any more paper bags. Take bags or boxes with you to the store.

—Buy products that can be reused many times.

—Buy fewer, more durable toys—avoid plastic. Give old toys to an agency to distribute to others.

—Don't waste a piece of paper—use blank sides for scratch paper.

—Instead of buying prepared, packaged and canned foods buy fresh. It is more healthful anyway.

—Put all your food leftovers, peelings and yard trimmings in a compost pile to be used as a rich mulch in your yard.

—Return junk mail to sender or post office.

—Use non-polluting cleaning products.

—Don't buy a new car until the automobile industry comes up with a smogless engine.

—Share magazines and newspapers with neighbors or friends.

—Never litter a landscape. Pick up trash you see lying around.

—Don't destroy animal life. You may be contributing to the destruction of nature's balance.

—Start a drive to pick up all aluminum cans.

—Start saving old newspapers to be bundled and taken to collection places. You'll find them in shopping centers.

—Have broken items repaired for continued use instead of replacing them with new ones.

—Walk, take public transportation or ride a bicycle rather than drive short distances. Form a car-pool to work. Turn your motor off while waiting for a friend.

—Don't leave the water running when not in use.

—Pull weeds rather than using a weed killer.

—Bundle and sell old magazines. (Check Yellow Pages.)

—Be a spy against air pollution and report any open fires or offensive smoke (a company, street corner, license of vehicle, address). Telephone 239-7711, extension 631.

—Don't use hard pesticides in your yard. Try spraying with garlic extract diluted with water, pick insects off by hand, or send for ladybird beetles and praying mantis eggs to release in your yard for biological control.

Become educated about the problems of the environment.

—Scan daily newspapers and magazines for articles on current environmental issues.

—Subscribe to environmental magazines and publications.

—Read the following books: **The Population Bomb, The Environmental Handbook, Ecotactics, Moment in the Sun, Our Plundered Planet,** and **The Frail Ocean.**

Communicate with your elected representatives and candidates.

This is the only way we can work within our system of government to achieve positive changes that may save our environment.

—Write them asking what their stand is on specific issues

1. air pollution
2. water pollution
3. getting and insuring open space
4. control of hard pesticides
5. population control
6. rapid, mass transit
7. conservation of natural resources
8. elimination of disposable bottles
9. recycling wastes
10. saving lagoons, estuaries and open shore areas for wildlife and recreation

—Support only those candidates who are **committed** to improving and saving our environment. HELP SAVE THE EARTH — YOUR FUTURE DEPENDS ON IT.